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50th year

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Fringe Benefits

Dick Thevenot

LAA's old time conventioners look for the fringe benefits not listed in the program.

For example there are the "Bull Sessions" where you sit around the hospitality suites and soak up free drinks while hearing what happened to that good looking secretary who use to work for the planning commission, or how Harry put down that hard headed engineer.

Never can it be admitted, but there are as many or more creative thoughts, solutions to old problems and good ideas to be soaked up in a convention bull session as in the carefully planned program.

For those dedicated souls who must mentally justify their two day absence from the salt mines, the convention offers an excellent psychological out. The short vacation, and incidental enjoyment is even sanctioned by the IRS. It's a deductible—"After all Uncle Sam, this is really a business expense."

If such benefits are not to your fancy, perhaps you are one who delights in collecting reams of color brochures, assorted brick samples, ball point pens, book matches and plastic letter openers. These very useful items make ideal gifts for your mother-in-law.

To satisfy the gambling spirit, there is the competition for booth prizes. Where else for only eight hours facing 65 super salesmen could you earn the chance to carry home a matching pair of antique oriental back scratchers.

In light of such fine fringe benefits as these, you are likely now joining the stampede to register in advance.

To that small minority whose registration will follow only after careful consideration of our excellent program of planned activities, we now pause for a moment of reverence.

THE LOUISIANA ARCHITECT, Official Journal of the Louisiana Architects Association of the American Institute of Architects,

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Volume V, Number 13

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President's Privilege

John L. Webb, AIA

It has been said that the way to avoid buying an air conditioner is to borrow 10,000 dollars for 90 days on June 1. The summer will be over before you know it.

1966 has been that kind of a year in LAA. While we have had some modest successes during the year they are inconsequential in terms of what needs to be done.

We began the year amidst considerable debate over the matter of political contributions, with re-affirmation of last year's resolution coming early in the year. While the fact that National AIA ruled that this could not be a mandatory standard, the discussion was healthy and served to point up the fact that the important thing is that we should maintain the ethical standard of not using political contributions to gain a competitive advantage.

For the first time in LAA's history we were recognized by a state administration and asked to suggest ways to improve the method of selection of architects for state projects. Our legislative efforts to establish a sound and equitable method of selection were successful in both houses of the legislature. It is unfortunate that the Governor chose to veto this good government bill. However even this is not without some ray of hope, as discussion with the Governor relative to his veto shows signs that we may yet come to a clear understanding between our profession and the government. The next LAA President has his work cut out for him in this regard.

In 1966 we successfully met head-on the challenge of those persons on the fringes of architectural practice to gain license status. Let us hope this issue has been finally laid to rest.

Some of the things we were against were as important as those we were for. Action on our part to prevent legislation limiting contractor's rightful responsibility was such an item.

When repair and remodeling fees on state work were cut from 10% down to 6% your LAA Officers burned midnight oil and came up with a persuasive presentation that resulted in a restoration of the original fee schedule.

The LAA welcomed in 1966 the creation of the new Coastal Chapter, AIA, No. 8 for Louisiana.

Our efforts to upgrade our own professional standards have continued during this year. For obvious reasons, great effort on the part of a few of our members must go unheralded. Suffice to say that much work has been done, and much more remains to be done.

Committee activities during the year have been disappointing. With the work load in all our offices being at a peak, many of us have felt that our interest can best be served by staying home and turning out the work. Obviously this is important but without the help of our association, standards of practice could not long survive. Our one request to you in 1967 is to give the new President all the help you can. Your dues alone are not the measure of his needs. He will need your advice and a parcel of hard work.

The year has seen the loss of several people who have been instrumental in developing our organization to its present status. We lost our Executive Director to a better position, our legal counsel to the Federal Judiciary, and one of our hardest working leaders to a most untimely death.

Our deceased brother, we will long miss. Fortunately our former Executive Director is graciously serving as an adviser to his replacement, a man who only a few days after assuming office met and survived a baptism of fire in the legislature. His association was one of the brighter spots of the year.

Our legal counsel has not yet donned the black robes, and his wise counsel will continue, as time permits, to be available to his, as yet, unnamed successor.

Sure enough, the summer is almost over. Thanks to you all, I hardly noticed the hot weather.

It is hoped that this seminar will stimulate creativity of design quality and integrity and will inspire those present to better self-evaluate their work.

A Seminar

LOUISIANA ARCHITECTS ASSOCIATION CONVENTION



HARBOUR SQUARE
4th and N. Street, S. W.
Washington, D. C.

Located on two blocks facing the Washington Channel, although part of the Southwest Urban Renewal area in which most of the land was leased to private developers, these blocks were sold to developers for a cooperative residential group. The land was cleared before sale except for seven historic houses built at the end of the 18th century.

In the late fifties there was a renewed interest in the central city as a place to live. Increasing traffic and the lack of servants and maintenance personnel contributed to this interest, as well as the Urban Renewal of this former slum area just south of the Mall. A group of men believed that a cooperative apartment that would offer something better than the typical apartments available should be developed on one of the sites facing the Channel and offering views in every direction.

Other than a total number and a general distribution of apartments, the architect was given few specific program require-

ments—parking, a club, a swimming pool—but little more detail than this. The architect selected the site from the three available and essentially developed the detailed program.

The architect wanted to do a closed square as a reaction against the open site plans that had characterized previous Urban Renewal projects, and believed that the urban character of a residential square was desirable. At the same time the water views seemed to make a completely enclosed square a poor solution. The number of apartments required high-rise buildings (90 ft. maximum allowed) but the seven historic houses were not in scale with these.

The final scheme was developed with two squares—one completely enclosed with town houses and low apartment buildings in scale with the old buildings, and the other enclosed on three sides with higher buildings and defined on the open water side with an entrance square and strong rows of trees at the edge of the narrow park along the Channel.



*Chloethiel
Woodard*

*Smith
F.A.I.A.*

1966

"Focus on Design"

Three Nationally Known Architects to Discuss their Projects



Marc Goldstein

MAUNA KEA BEACH HOTEL Kamuela, Hawaii

The hotel might be thought of as having two parts, a base and a superstructure.

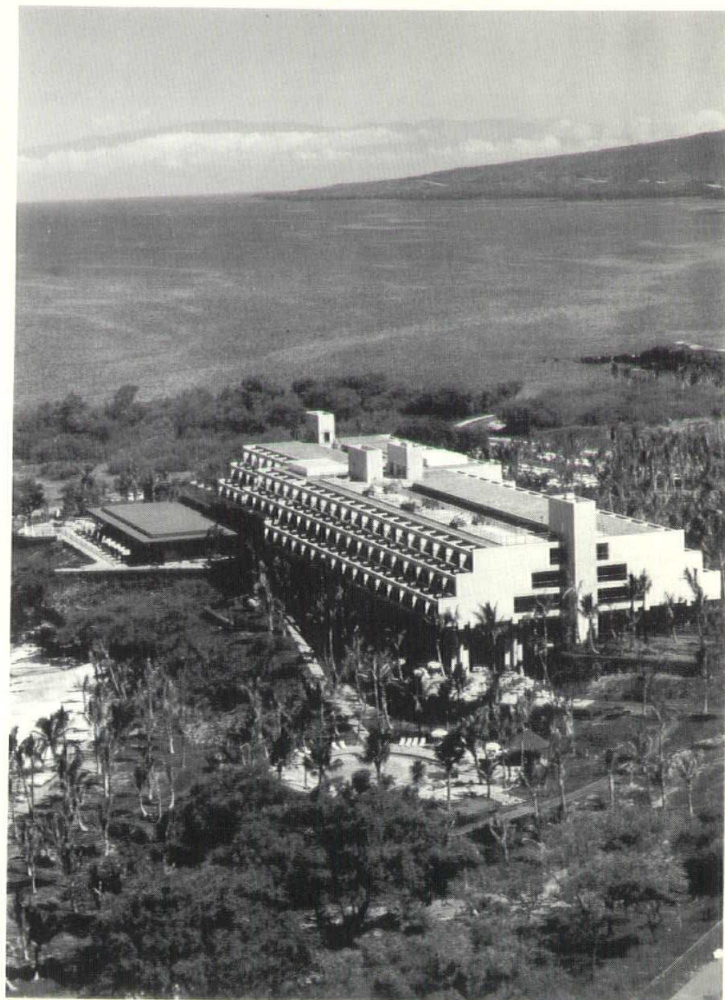
The base is a complex of terraces carved out of the side of a ridge overlooking the cove. There are basically two levels within this complex. One, set two-thirds of the way up the ridge, is called the promenade level; the other, relating to the top of the ridge, is called the reception level.

Virtually all of the public functions, as well as their service back-up facilities are accommodated at the promenade level. With the exception of the dining room, which is a free-standing pavilion, all of these spaces are carved into the hillside. The roof structures over them support the gardens of the reception level above.

The reception level is devoted almost entirely to gardens. The only functions which occur here are the lobby (really an open platform) and the administration area.

Set upon this terrace system is the superstructure itself. It contains three levels of rooms, half of which look to the sea; the other half look to Mauna Kea, the volcanic slope for which the hotel is named.

The split section first emerged as a means of eliminating the long narrow corridors implicit in a low double-loaded building. The corridors widened to become courts. The rooms on each side of the courts were setback relative to one another rather than stacked vertically. This opened up the individual balconies or lanais on the outside, and also allowed the courts to become more than slots—they became rooms. The bases of the courts are the gardens of the reception level. The sides are the galleries connecting the individual guest rooms, the tops are open to the sky. The end elevations of the building fell into place as straight forward expressions of the staggered section.



Fred Lyon Pictures

An effort was made to keep the palette of materials as simple as possible. We felt that foliage, local stone, and sunlight were richly decorative in themselves and didn't require competition.

The retaining walls defining the terraces are surfaced with local lava; no mortar was permitted to show in the joints. The terraces themselves were paved with Mexican stone. The basic material, of course, is poured-in-place concrete.

Secondary materials were limited almost exclusively to oiled luan, white plaster, and terracotta tile. Redwood was used in the dining room. A special glazed floor tile was used in the lobby area.

Site development surrounding the hotel is very extensive. An 18-hole golf course serves as a kind of buffer between the hotel grounds and the undeveloped surrounding country. A small golf clubhouse flanks the building on the landward side.

A Seminar



Richard W. Snibbe, A.I.A.

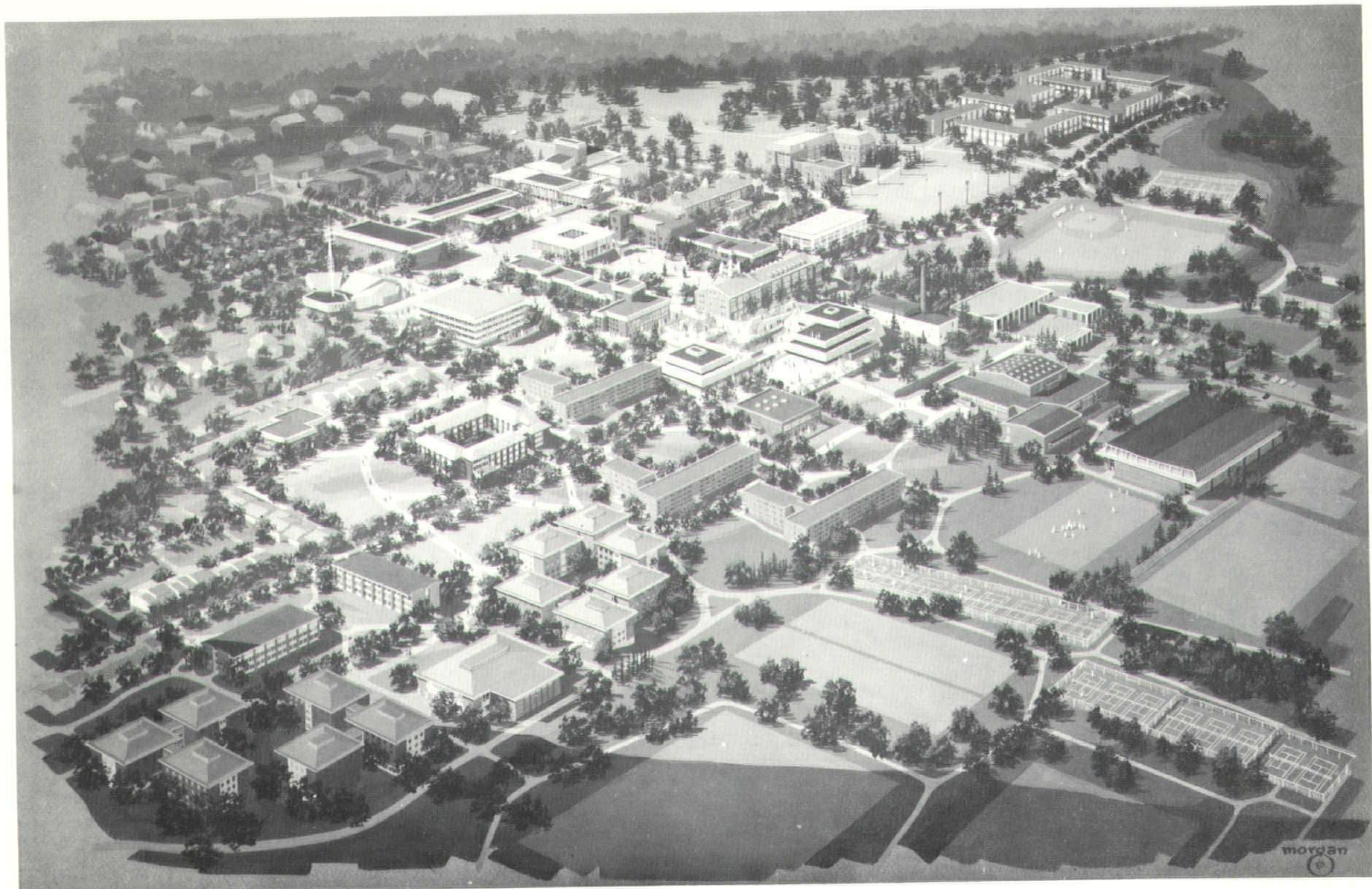
STATE UNIVERSITY COLLEGE
Geneseo, New York

The baby boom in the late 40's and early 50's is resulting in a great increase in present and future demands for advance education facilities. New York State foresaw this need and planned ahead. Richard Snibbe, AIA will present the design project for the State University College at Geneseo, New York, prepared for the State University Construction Fund.

The broad program was to provide facilities for an increase in the student body from 1,700 to 6,000 by 1970.

Of interest was the development of the Comprehensive Master Plan in the face of compromises due to political pressures and the relationship of the college to the town when confronted with massive growth problems.

In addition, the development of plans for a Fine Arts Building, Communication Center, Administration Building and Dormitories will be discussed.



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Smart
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Get Smart

About LAA Convention Attendance

by Agent 99/100's

WOULD YOU BELIEVE some architects and their wives attend every LAA Convention?

WOULD YOU BELIEVE half of LAA's members attend half of the State Conventions?

WOULD YOU BELIEVE some architects don't even read their convention mailings?

Well, Chief, if you said yes to all three questions, you're already getting smart.

Those who attend every convention do so because they enjoy these annual get-togethers. They're fun, informative and tend to strengthen the profession. The regulars attend knowing they'll get their money's worth in food, fun and, mixed with it all, some quite useful information and a lot of stimulating ideas. (One architect tells me he yearly saves \$300.00 in taxes due to a tip by Alvin Rubin at the Lafayette Convention).

Reflecting on the past six confabs brings back memories of enjoyable but sometimes anxious moments.

WOULD YOU BELIEVE that I was somewhat shocked to find that the central item under discussion at the 1960 Convention was to determine if LAA would have a State Headquarters? Naturally, my keen presence of mind led me to realize that no State Headquarters meant no Executive Director. But lo and behold, an old B-24 pilot, Gustave Smitherhoffer, piloted the meeting to a successful conclusion thereby assuring the Tassins bread for a time at least.

WOULD YOU BELIEVE the old saying "All good things must come to an end." Those who lined up late in the 1961 Convention believe these words of wisdom. The broiled king crab was so good, half of those in attendance had to settle for parboiled shrimp when the crab ran short halfway down the buffet line.

WOULD YOU BELIEVE that at the 1962 Convention in Shreveport, we discovered the night before the convention opened, a room allegedly reserved for our luncheon the next day was also reserved



(Continued on Page 12)



FRANCIS

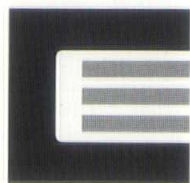
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LAA CONVENTION—

(Continued from Page 9)

for the local Rotary Club or something? And such a crowd we had you wouldn't believe; imagine fifty architects abreast and each row filled. (both of them). Would you believe Professor Chermayeff spoke to us in a corridor?

WOULD YOU BELIEVE the over cooked duck jambalaya at Arnauds during the 1963 Convention was as good as any chicken alle king, bone in, you've ever eaten? Would you believe the Sazerak drinks kept you from worrying about eating bones? This was also the convention where a space official from Huntsville (was it Flash Gordon, or what was his name) prognosticated many of the space ventures taking place today.

WOULD YOU BELIEVE that a bunch of coonass architects in Lafayette set up a "19th hole" between Sunset and Lafayette from whence they welcomed inbound conventioners with a handshake, a map of the city and a bottle of Bud? Beginning with such creative imagination, there was no stopping the onslaught of positive thought from that moment on. Would you believe garfish balls and beer instead of coffee breaks?

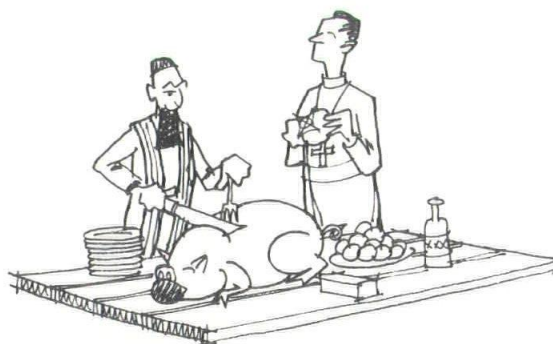
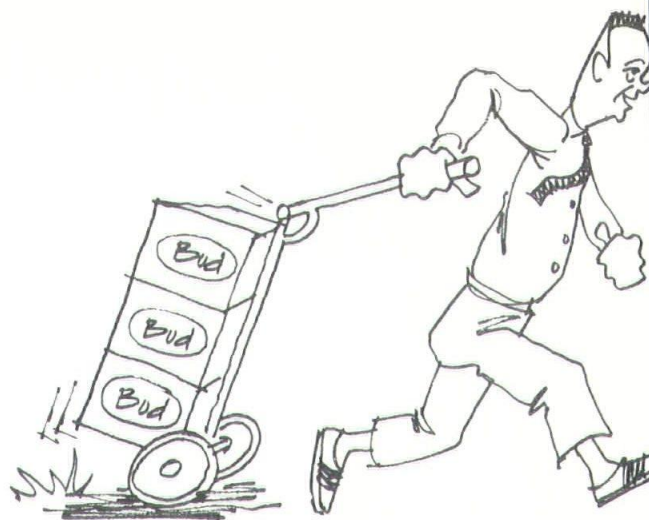
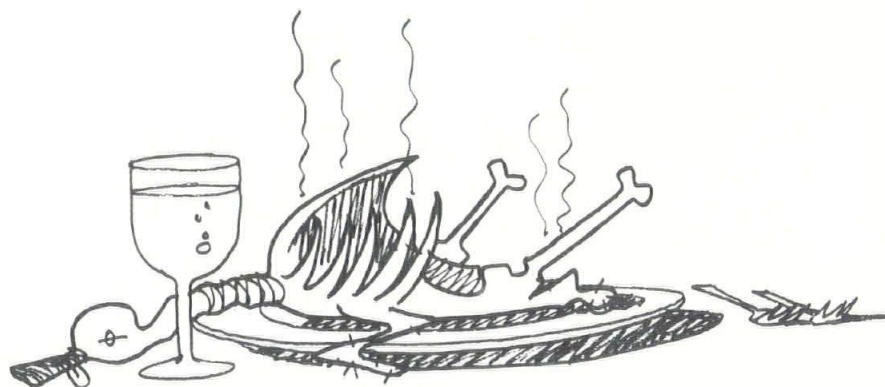
WOULD YOU BELIEVE the Alexandria Chapter last year performed the greatest ecumenical feat of all time by obtaining Catholic dispensation to serve pork on a Friday at a Kosher Cochon de lait in Baptist Country?

Which goes to show that anything can happen at an LAA Convention . . . and its usually either interesting or entertaining. But LAA Conventions are people—they're all original—they're all unpredictable, just come and see for yourself.

You'd better believe that these uncertainties are little comfort to an LAA President. Sorry about that Chief. Would you believe Former Chief?

"Maxwell" Tassin

Cartoons by Bill Brockway, AIA



Get
Smart
Get
Smart
Get
Smart

1966-67 Nominees for L. A. A. Office*

for President

George M. Leake, AIA, is in private practice in New Orleans and is a member of the Executive Committee, New Orleans Chapter of the AIA.

As a current Vice President of the LAA he serves on the Board of Governors and Executive Committee. Leake was educated in New Orleans Public Schools and is a graduate of Tulane University's School of Architecture, 1941.

Leake serves on the LAA's Historic Preservation Committee and the Louisiana Landmarks Society. He has also served as Chairman of the Vieux Carre Commission. He has received recent AIA Honor Awards for the design of his own home and for the restoration of Rosedown Plantation. He was also awarded the Vieux Carre Award for best restoration in the Vieux Carre in 1964.



George M. Leake
A.I.A.

for Secretary-Treasurer

Frank N. Brocato, AIA, of the architectural firm of Brocato-Bentin, was President of the Baton Rouge Chapter of the American Institute of Architects in 1965.

As the current Secretary-Treasurer of the Louisiana Architects Association, Brocato also is a member of the LAA Board of Governors and Executive Committee. Brocato, a native of Delhi, received his BS Degree in Architecture from Tulane University in 1953. He was named a member of Alpha Chi Rho, National Honorary Leadership Fraternity and was listed in "Who's Who" in American Colleges and Universities.

Brocato is Chairman of the LAA Headquarters Administration Committee and has served as Treasurer of the Baton Rouge AIA Chapter and as Chairman of the AIA Centennial Committee.



Frank N. Brocato
A.I.A.

for Secretary-Treasurer

Sheldon A. Blue, AIA, is a partner in the firm of Harelson & Blue Architects, Baton Rouge. He is a native of Lafayette and attended Tulane University and Louisiana State University.

Blue has been a leader in recent LAA activities in the Legislature and is presently LSU Student AIA Chapter Adviser for the Baton Rouge Chapter AIA. He is also a past secretary to the Baton Rouge Chapter. Recently he served as Chairman of the Chapter Liason Committee with the East Baton Rouge Building Permit Department.

Licensed to practice in Louisiana since 1961, Blue received his NCARB certificate in 1964. He is active in the Capitol City Kiwanis Club and is Vice President of the Kappa Sigma Alumni Association of Baton Rouge.



Sheldon A. Blue
A.I.A.

for Vice-President

Howard Sherman, AIA, is a partner in the firm of Somdal-Smitherman-Sorensen-Sherman and Associates, Shreveport. He attended Columbia University and Centenary College.

He is the President of the Shreveport Chapter AIA and a member of the LAA Board of Governors. Sherman has worked extensively for the AIA on the National scene. He is Chairman of the AIA Committee on Specifications, a member of the AIA Committee on Documents Review, member of the Joint Industry Conference on Uniform Indexing, and a member of the AIA-CSI Liaison Committee.

A Charter Member and Past President of the Shreveport Chapter Construction Specifications Institute, Sherman is currently serving with the CSI-AGC Liaison. He is the winner of two First Awards and a Third Award in CSI Specifications Competition. Sherman is a member of the advisory boards of St. Vincents Academy and Schumpert Hospital. He also serves in numerous civic organizations.



Howard Sherman
A.I.A., C.S.I.

for Vice-President

Sam W. Hamilton, AIA, is a partner in the firm of Tolson and Hamilton, Architects in Opelousas, Louisiana.

He served as Treasurer of the South Louisiana Chapter AIA 1963-64, as President 1964-65 and is currently Chapter Vice President.

Hamilton attended the University of Southwestern Louisiana and Tulane University, from which he holds a Bachelor of Architecture Degree.

He is presently a member of the St. Landry Parish Planning Commission and has served as an instructor in the Department of Art & Architecture, University of Southwestern Louisiana. Hamilton holds active memberships in a number of civic and community improvement organizations in Opelousas.



Sam W. Hamilton
A.I.A.

for Vice-President

Ernest E. Verges, AIA, is President of Underwood, Verges and Associates, Inc., of New Orleans. He is a graduate of L. S. U., 1954, with a B.S. in Architectural Engineering.

Verges is currently a member of the LAA Board of Governors and is Chairman of the By Laws Committee. He has served as a project officer and construction engineer in the U. S. Air Force and is presently a major in the 159th Fighting Group, Louisiana National Guard. He is Treasurer of the Kiwanis Club of Mid City and President of the Gulf District Lutheran Laymen's League. He is a member of International House, Chamber of Commerce, Y. M. B. C., L. S. U. Alumni Council, L. S. U. "L" Club, Bethlehem Lutheran Children's Home, Atonement Lutheran Church, Mid City Carnival Organization.



Ernest E. Verges
A.I.A.

* Photo and brief on Perry Brown, A.I.A., nominee for Vice-President, not available at time of printing.

Convention Special... Ladies only

Wives of Louisiana Architects and Convention Exhibitors who attend the 1966 Convention of the Louisiana Architects Association, October 13-14 and 15 in Baton Rouge will tour two famous antebellum homes near the Capitol City. Reservations have been made for a visit to Rosedown Plantation in St. Francisville, which was remodeled under the direction of the Association's Vice President, George Leake, AIA. A luncheon for the group will be at Asphodel Plantation on Highway 68 near Jackson, Louisiana. Following lunch the ladies will tour the 140 year old home.

Rosedown

In 1835 Daniel Turnbull and his bride moved into Rosedown. These were the years of its flowering... of open-hearted hospitality... of growing families... of leisurely visits between plantation neighbors... of the fulfillment of Daniel Turnbull's dream.

Then came war... the gradual attrition of the family's wealth and descendants... and finally the long, lonesome years of neglect for Rosedown.

In 1956, under its tangle of overgrown vines and shrubs, Rosedown was rediscovered. A Houston couple, Mr. and Mrs. Milton Underwood, looked with rare perception past the accumulated dust of years and saw the noble lines of the structure, the exquisite—and now irreplaceable—memorabilia of another age. Since 1956, they have made it their labor of love to restore Rosedown to its original beauty.

A shop was set up on the plantation where artisans with infinite care have matched missing bits of carving and fretwork. The world has been scoured for

appropriate furniture, wallpaper, paintings, china, silver and bibelots to supplement or restore originals. And what is unique in projects of this kind, each piece has been restored not merely in appearance, but actually to its original working condition.

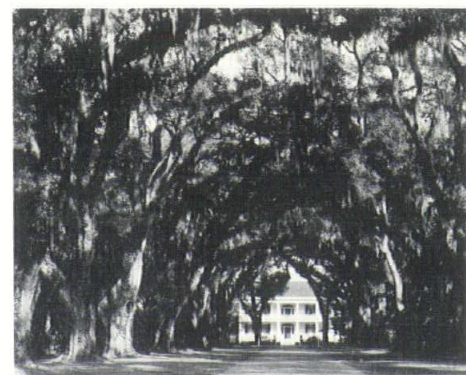
Today—Rosedown lives again as it did in 1835. To visit Rosedown is to recapture for a few nostalgic hours the flavor of a glorious and romantic past when elegance was the way of life on the Southern plantation.

Asphodel

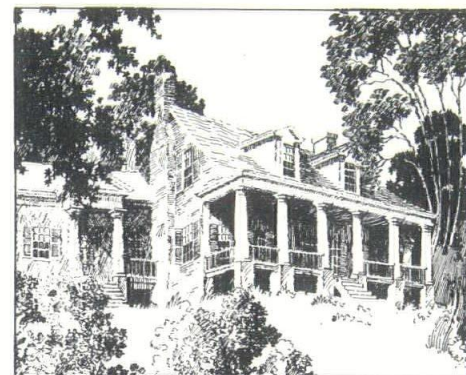
Truly Mr. Benjamin Kendrick, the founder of Asphodel, chose a perfect name. The original noun asphodel means any liliaceous plant—daffodils to the 18th century English and French poets and narcissus to their Greek counterparts of a much earlier era. So as the builder he bequeathed us a wonderful example of classicisms, the marriage of language and architecture.

The construction began about 1820 and lasted for nearly 10 years. (It was during this period that John James Audubon came to paint the portraits of Mr. Kendrick's daughter, Mrs. Fluker and her two sons.) These paintings are now in Virginia and bear the legend "painted at their beloved Asphodel."

The fine workmanship, the attention to detail, the knowledgeable application of symmetry and elegance were never planned with some future in mind that might turn Asphodel into a museum. It was only built as a lovely gift for Caroline, his wife, to enclose the love and tears, the laughter, the quiet and the great bursts of living that make a house a home.



Rosedown Plantation



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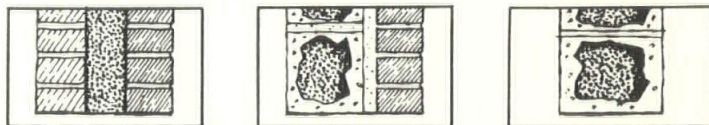
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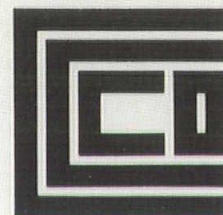
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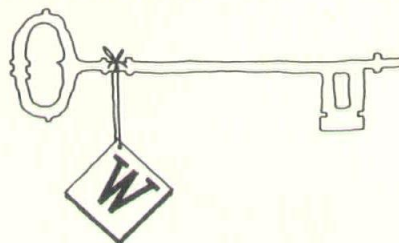
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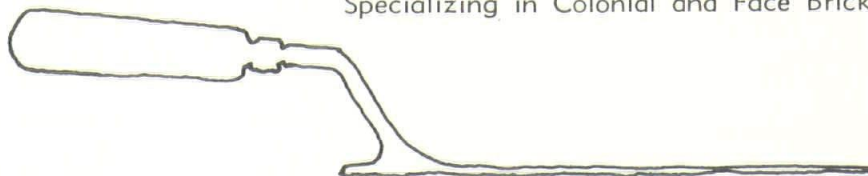
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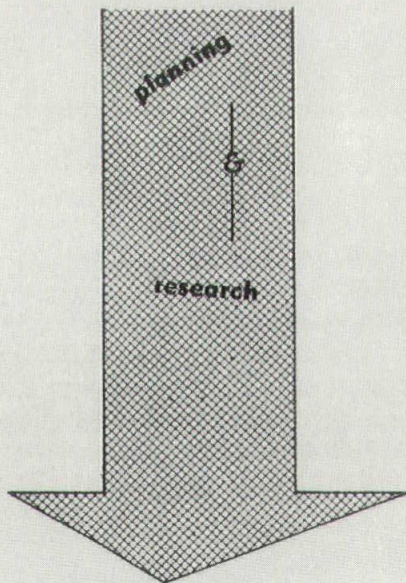


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